



◀ U L T I M A T E ▶

EZZY OSBOURNE

Play 8 Songs with Tab and Sound-alike CD Tracks



BARK AT THE MOON

CRAZY TRAIN

FLYING HIGH AGAIN

MIRACLE MAN

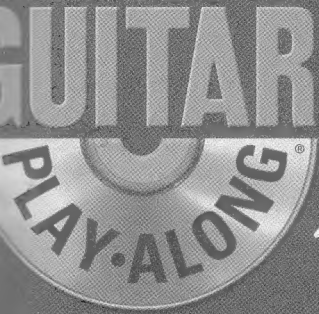
MR. CROWLEY

NO MORE TEARS

ROCK 'N ROLL REBEL

SHOT IN THE DARK





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EZZY OSBOURNE

CONTENTS

Page	Title	Demo Track	Play-Along Track
6	BARK AT THE MOON	1	2
16	CRAZY TRAIN	3	4
25	FLYING HIGH AGAIN	5	6
36	MIRACLE MAN	7	8
44	MR. CROWLEY	9	10
62	NO MORE TEARS	11	12
51	ROCK 'N ROLL REBEL	13	14
70	SHOT IN THE DARK	15	16
	TUNING NOTES	17	
5	GUITAR NOTATION LEGEND		

Bark at the Moon

Words and Music by Ozzy Osbourne

Intro

Moderate Rock ♩ = 148

G5 A5 A7(no3rd)

f w/ dist. P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

TAB 8 10 10 10 8 8

5 7 9 9 7 7

0 0 0 0 0 0 0 0 0 0 0 0 3 0 3

G5/A F5/A G5 A5

P.M.----- P.M.----- P.M.----- P.M. P.M. P.M. P.M.----- P.M.----- P.M. -

7 7 7 10 10 10 8 10 10 10

5 5 5 9 9 9 7 7 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A7(no3rd) G5/A N.C.

P.M. P.M.----- P.M.----- P.M.----- P.M.----- P.M. P.M. P.M.-----

8 8 7 7 7 1 0 1 3 1 0 3 1

9 9 5 5 5 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse

A5

A7(no3rd)

G5/A

1. Screams break the si - lence. Wak-ing from the dead of night. -

2., 3. See additional lyrics

P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M. -

10 10 10 10 8 7 7 7

9 9 9 9 7 7 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

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F/A A5 A7(no3rd)

Venge - ance is boil - ing.

P.M. ---| P.M. -| P.M. -| P.M. -| P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----|

10 10 10 10 10 10 10 10 8
 0 0 0 0 0 0 0 0 0
 0 0 0 0 0 0 0 0 0

G5/A N.C. Pre-Chorus F#m

He's re - turned to kill the light. 1. Then when he's
 2., 3. Those that the

P.M. ----| P.M. ----| P.M. -|

7 7 7 1 0 1 3 1 0 0 1 5 5 4 4 2
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*D5/F# E5/F# N.C.(F#5)

found who he's } look - ing for, _____
 beast is }

P.M. ----|

3 0 0 0 4 4 2 2 2 2 5 5 2 2 4 4 2 2
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Bass plays F#, next 2 meas.

2.

Chorus

N.C.

A5

C5 D5

G

bark at the moon. —

P.M. --|

P.M. --|

P.M. --|

F

E5

A5

C5 D5

G

Hey, —

yeah,

bark at the moon. —

P.M. ---|

To Coda

F

E5

P.M. -----|

P.M. -|

Bridge

Half-time feel

F5

E5

F5

G5

E5

They cursed and bur - ied him a - long with — shame. —

8va

loco

8va

loco

P.M. --|

P.H.

P.M. --|

w/ bar P.H.

w/ bar grad. dive

-2

-1 1/2

F5 E5 F5 G5 E5

And thought his time - less soul had gone, _____ gone. _____

8va γ loco 8va γ loco w/ bar P.H. w/ bar steady gliss. +2 1/2

P.M. - \downarrow P.H. P.M. - \downarrow P.H.

F5 E5 F5 G5 E5 F5 E5

In. emp - ty burn - ing hell un - ho - ly _____ one. _____ But he's re -

8va γ loco 8va γ loco w/ bar P.H. w/ bar grad. dive -1 1/2

P.M. - \downarrow P.H. P.M. - \downarrow P.H.

D5 C5 Bb5 C5

turned to prove them wrong, _____ so wrong. _____ Ooh, yeah, ba - by.

End half-time feel

Dm

rake - -|

C5 A5

G5

C5 Dm

11

Bb5 C5 F5 D5

8 7 5 X 10 10 8 10 12 10 12 10 12 10 12

Bb5

P.M. -----

12 10 12 10 12 12 6 5 6 8 5 8 5 7 8 7 8 5 7 5 7 8 5 7 5 7 6 6

C A5

P.M. -----

8 6 8 9 7 10 7 8 10 8 10 7 8 7 8 10 7 10 7 9 10 9 10 8 8 7 10 7 8 7 8 10 7 10 7 8 10 8 10 7

Bb5 G/B

8va -----

9 7 9 10 8 10 8 10 11 10 11 8 10 10 12 13 12 10 13 11 13 10 12 13/15 13 12 11 15 13 15 12 15

C 8va----- G5 Interlude A5

A7(no3rd) 8va----- G5/A F/A G5

A5 A7(no3rd)

G5/A N.C. D.S. al Coda (take 2nd ending)

⊖ Coda

F E5 A5 C5 D5 G
 Hey, _____ yeah, bark at the moon. —
 P.M. ---|

4 2 2 2 0 2 4 0 0 2 2 0 0 0 5 7 4
 5 3 3 3 0 3 2 2 2 0 0 0 0 5 7 5

Oh, yeah, bark at the

F E5

P.M. -1 P.M. -1

(4) 5 5 4 5 5 3 7 5 4 3 2 3 2 3 X X 2 4 0 0 4 4 X X

3

A5 C5 D5 G

moon.

P.M. -----

2
0

0 0

5 5 7 7 4 5

5 5 4 4 5 5 7 7 5 5 4 4 5 5

The musical score for 'Ow!' consists of three staves. The top staff is a guitar solo in treble clef, featuring a series of notes marked with 'x' and a large slur spanning the entire solo. Above the staff, the notes are labeled 'F' and 'E5'. The middle staff is a vocal line in treble clef, starting with the text 'Ow!'. It contains a series of notes, including a half note, a quarter note, and a half note, followed by a rest. The bottom staff is a bass line in bass clef, containing a series of notes and rests, with some notes marked with '0'.

A5

17 13 13 17 13 17 13 13 17 13 17 13 13

15 15

13 12 15 12 15 13 12 14 12 13 12 14 14 12 14

2. Years spent in torment.
Buried in a nameless grave.
Now he has risen.
Miracles would have to save.
3. Howling in shadows.
Living in a lunar spell.
He finds his heaven
Spewing from the mouth of hell.

Crazy Train

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

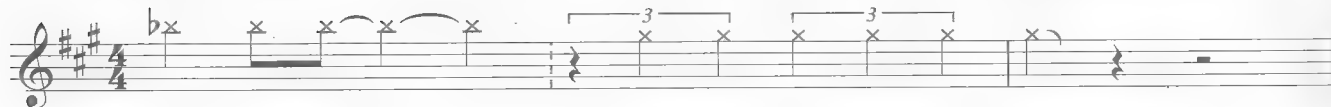
Intro

Free time

Moderate Rock ♩ = 138

(F#5)

N.C.



All a - board! _____

Ha! Ha! Ha! Ha! Ha! Ha! (echo repeats)

(A5)

(E5)

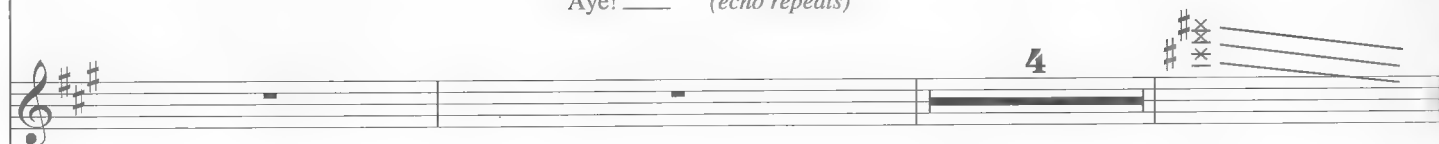
(F#5)

(D5)

(E5)



Aye! _____ (echo repeats)



*P.S.



*Rub edge of pick down the strings, producing a scratchy sound.



(F#5)

(A5)

(E5)

Play 3 times

(F#5)



D5

E

A

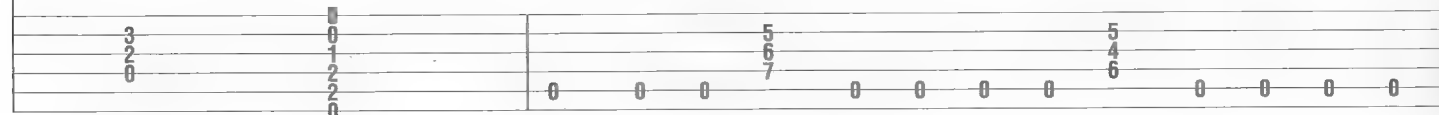
E/A



P.M. -----

P.M. -----

P.M. -----



D/A A E/A

P.M. -----|

1/2

P.M. -----| P.M. -----| P.M. -----|

3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D/A A Verse A E/A

1. Cra - zy,
2., 3. See additional lyrics

P.M. -----|

P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D/A A E/A

but that's how it goes.

P.M. -----|

P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D/A A E/A

Mil - lions of peo - ple

P.M. -----|

P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

The musical score for 'The Living as Foes' is presented in three systems. The first system features a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is divided into three measures by bar lines, with the first measure labeled 'D/A', the second 'A', and the third 'E/A'. The lyrics 'liv - ing as foes.' are written below the melody. The second system shows a piano accompaniment in treble clef, with a key signature of three sharps and a 2/4 time signature. The accompaniment consists of a series of chords and single notes, with a 'P.M.' (Piano Man) label and a dashed line indicating a specific part of the accompaniment. The third system shows a piano accompaniment in bass clef, with a key signature of three sharps and a 2/4 time signature. The accompaniment consists of a series of chords and single notes, with a 'P.M.' (Piano Man) label and a dashed line indicating a specific part of the accompaniment. The score is a page from a music book, with the page number '3' visible in the bottom right corner.

The musical score for 'May - be' is presented in a two-staff format. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a time signature of 3/4. The bottom staff is a bass clef with the same key signature and time signature. The melody is written in the treble staff, and the piano accompaniment is in the bass staff. The score is divided into three measures by vertical bar lines. The first measure is labeled 'D/A' above the treble staff. The second measure is labeled 'A' above the treble staff. The third measure is labeled 'E/A' above the treble staff. The lyrics 'May - be' are written below the treble staff, aligned with the second measure. The piano accompaniment consists of chords and single notes, with some measures marked 'P.M.' (Piano Melody) and others marked with a '3' (triple). The score is a page from a music book, with the page number '3' visible in the bottom right corner.

D/A A E/A
 it's not too late
 P.M. -----| P.M. -----| P.M. -----| P.M. -----|

D/A A D/F# E/G#

and for - get how to hate.

P.M. -----

1/2

P.M. -----

P.M. -----

3 4 0 0 0 0 0

3

X 0

5 6 7

3 5 4 6

0 2

Chorus

D5 A F#5 D5 3rd time, substitute Fill 2

Men - tal wounds not heal - ing,
Men - tal wounds still scream - ing,
Men - tal wounds not heal - ing,

8va

Harm. -----

w/ bar

2 4 X

4 2 0 4 2 4 2 0

7 7 (7) (7)

-1/2

F#5 D5 A5 E5

life's a bit - ter shame. -
driv - ing me in - sane. -
who and what's to blame? -

I'm go - ing off the rails -

loco

3 2 0

4 2 0 4 2 0 2 0

2 2 2 2

0 0 4 2 0 0 4 2 0

Fill 2

15ma

let ring

Harm. -----

w/ bar

(7 7 5)

4 5 5 5 (5)

-1/2

3rd time, substitute Fill 3

2nd time, substitute Fill 1

N.C.(F#5)

— on a cra-zy train. — I'm

The first system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "— on a cra-zy train. — I'm". Below the vocal line is a guitar line in treble clef. The guitar line includes a key signature change to one sharp (F#) and a series of fret numbers: (2/2/0), 2/0, 0 4 0, 4, 2 2 5 2 3 2, 5 2 5 4 2 4 2 4, 2 4 4 3 2 3 2 3 2 0.

A5 E F#5 A5

go - ing off — the rails — on a cra - zy train. —

The second system of music features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "go - ing off — the rails — on a cra - zy train. —". Below the vocal line is a guitar line in treble clef. The guitar line includes a key signature change to one sharp (F#) and a series of fret numbers: 2/0, 4 2 0, 0 1 2 2 0, 4 4 0, 2 0 4 2, 1.9 1.9 2 4 0. The guitar line also includes a 15th fret solo marked "15ma --- loco" and a harmonic marked "* Harm. ---".

Pitch: C# G#
*Located between 1st and 2nd frets.

Fill 1

Fill 1 is a guitar line in treble clef with a key signature of two sharps (F# and C#). It features a series of fret numbers: 9 5 7 10 6 8 11 7 9 11 8 9 12 9 10 13 10 11 14 11 12 15 12 13 16 13 14 17 14 15 18 15. The line includes a key signature change to one sharp (F#) and a final fret number of 14.

Fill 3

Fill 3 is a guitar line in treble clef with a key signature of two sharps (F# and C#). It features a series of fret numbers: 16 14 17 14 17 15 18 15 18 16 16 19 16 19 17 17 20 17 20 18 18 21 18. The line includes a key signature change to one sharp (F#) and a final fret number of 17.

E5 F#5 D5

15ma ----- loco

* Harm. -----

Pitch: G# D#

1.

Interlude

E A E/A

Let's go!

P.M. -----

D/A A E/A

P.M. -----

1/2

3

2.

To Coda

D/A A E

2. I've

3

6

P.M. -----

F#5 A5 E5 F#5
 I know that things are going wrong for me.
 P.M. P.M.
 4 4 2 2 2 2 0 0 0 4 2 2 0 0 2 0 4 4 2 2

D5 E5 F#5 A5 E5
 You've got - ta lis - ten — to my
 P.M. --- P.M. ---
 7 7 X X 9 9 X X 11 11 (11) 2 2 2 2 2 0
 5 5 X X 7 7 X X 9 9 9 0 0 0 0 0 0
 5 5 X X 7 7 X X 9 9 9 0 0 0 0 0 0

[illegible]

B5 A5 G#5 F#5

8va

E5 D5 C#5

8va

B5 A5 G#5 E5

loco

⊕ Coda

Outro

F#5 A5 E5 F#5 D5 E

Repeat and fade

Additional Lyrics

- I've listened to preachers, I've listened to fools.
I've watched all the dropouts who make their own rules.
One person conditioned to rule and control.
The media sells it, and you live the role.
- Heirs of a cold war, that's what we've become.
Inheriting troubles, I'm mentally numb.
Crazy, I just cannot bear.
I'm living with something that just isn't fair.

Flying High Again

Words and Music by Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro

Moderate Rock ♩ = 124

A D/A A D/A G5 D5

Oh, no. Here we

TAB

2	3		2	3		2	3	
2	2	4	2	2	4	2	2	3
0	0	0	0	0	0	0	0	0

C5 G5 A5 D/A G5

go, now. Oh, no.

5 0 2 2 2 2 0 3 3 (3)

D5

Here we go now. 1. Got a

3 rake --- 1/2

(3) 3 3 3 3 2 2 0 0 2 0 2 0 3

Verse
A

D/A G5

D5

cra - zy feel - ing I don't un - der - stand, _____ got - ta get a - way from here. _

C5

G5

A

D/A G5

Feel - ing like I should - a kept my feet on the ground _____

Pre-Chorus

A5

D5

N.C.

wait - ing for the sun to ap - pear. _____ Ma - ma's gon - na wor - ry,

Dsus4/A

D/A

Am7

G5

I _____ been a bad, _____ bad, boy. _____

Interlude

A

D/A G5 D5

1/4

2 2 0 2 4 0 2 2 0 3 3

2 2 0 3 2 4 0 3 0 0 3 0 0 0 2 3 3 2 0

[illegible]

D/A G5 D5 N.C.

2. I

2. I

Verse

A D/A G5 D5

— can see through moun - tains, watch me dis - ap - pear. — I — can e - ven touch the — sky. —

steady gliss. -----|

2 2 2 14 7 2 3 3 3 3 2 3
2 4 2 14 7 2 0 0 0 0 0 0
0 0 0 12 5 0 0 3 3 2 0 0

C5 G5 A D/A G5

Swal-low - ing col - ors of the sound I hear, — am —

8va

loco

P.H.

D5 C5 G5 D.S. al Coda

I just a cra - zy guy? — You bet! —

⊕ Coda

Dsus2 A5 D/A

red. — Fly - ing high — a - gain. —

1/4

15

G5 C5 A5 D/A G5 C5 B5

Fly - ing high — a - gain. — Fly - ing high — a - gain. —

1/4

A5 D/A G5 C5 B5 A5 D/A

Fly - ing high — a - gain. —

Guitar Solo
F#m

Come on and join me.

8va

D5 Dsus2

8va loco

F#m D5

8va loco

P.M.

8va

A5

F5

8va

D5

loco

Bb5

E5

C5

A5

F5

Chorus

A5 D/A A5 D/A

Fly - ing high — a - gain. —

1/4

2 2 2 2 5 0 7 7 7

3 0 0 0 0 0 0 0

A5 D/A

Fly - ing high — a - gain. —

Fly - ing high — a - gain. —

8va

1/4

20 20 17 20 17 20 17 19 17

7 5 7 6 5 3 0

2 2 2 2 5 0 7 7 7

3 0 0 0 0 0 0 0

Interlude

A5 D/A A

Come on and join me. Oh, no. —

loco

1/4

2 2 2 2 5 0 7 7 7

3 0 0 0 0 0 0 0

D/A G5 D5 N.C.

Here we go, — now.

1/4

4 2 0 4 2 0 4 2 0 3 2 0 3

2 2 2 2 3 0 3 0 3 0 3 0 3

0 0 0 0 0 0 0 0 0 0 0 0 0

N.C. Verse A D/A G5

3. Dad - dy thinks I'm la - zy, he don't un - der - stand, _____

8 7 8 7 8 7 5 5

2 2 2 5 (5) 2 3 3

2 4 2 5 (5) 2 4 0

0 0 0 0 0 0 0

3

nev - er saw in - side my head. —

Peo - ple think I'm cra - zy, but I'm

in de - mand, _____ nev - er heard a thing I said. _____

Pre-Chorus

A5 Dsus4/A D/A

Ma - ma's gon - na wor - ry, I been a bad, bad,

Am7 G5 A5

boy. No use say - ing sor - ry, it's some-thing that I

Chorus

Dsus4/A D/A Am7 A5 D/A

en - joy. Fly - ing high a - gain,

G5 C5 A5 D/A G5 C5 B5

Fly - ing high a - gain. Fly - ing high a - gain.

A5

D/A

G5

C5

Fly - ing · high ____ a - gain. ____

A5

D/A

Outro

A5

D/A

Repeat and fade
Additional Lyrics

2. If you could see inside my head,
You'd see that black and white is red.
Flying high again.

Miracle Man

Words and Music by Ozzy Osbourne, Zakk Wylde and Bob Daisley

Tune down 1/2 step:
(low to high) $E^b-A^b-D^b-G^b-B^b-E^b$

Intró

Moderate Rock ♩ = 138

F#m7 B A F#m7

Ha, ha, ha, ha, ha, ha, ha, ha,

f
w/ dist.

P.M. -----| P.M. -----| P.M. -----|

TAB

0 2 2 2 2 4 2 1 4 2 2 5 4 2 2 4 2 2 0 2 2 2 4 2 1 4 2 2 5 4 2 2 4 2 2 0 2 2 2

F#m7 B A F#m7 *B/F# A/F#

ha, ha, ha! _____

P.M. -----| P.M. -----| P.M. -----|

0 2 2 2 5 4 4 4 2 2 2 0 2 2 2 5 4 4 4 2 2 2 0 2 2 2

*Bass plays notes to right of slash throughout.

F#5

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

B5

semi-harm.

1
4 (4)

$\frac{2}{0} \frac{4}{2}$ 2 2 2 2 $\frac{2}{0} \frac{4}{2}$ 2 2 2 2 2 2 2 2 $\frac{2}{0} \frac{4}{2}$ 2 2 2 2 2

F#5 B5

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

Verse

F#5

1. I'm look - ing for a Mir - a - cle Man
2., 3. See additional lyrics

P.M. -----|

E5/F# B/F# F#5

that tells me no lies.

semi-harm. P.M. -----| semi-harm. P.M. -----|

I'm look - ing for a Mir - a - cle Man

P.M. -----|

E5/F# B/F# F#5

who's not in dis - guise. _____

semi-harm. P.M. ----- | P.M. ---- | 1

Pre-Chorus

C#5 E5 A5 B5 C#5

I don't know where he'll come from _ and I don't know where he's

To Coda

B/A B5 C#5 E5 A5 B5

been, _____ but he's not our Jim - my Sin - ner _____

P.M. --- | 1/2

D5

C#5

B5

A5

be - cause he's so ob - scene.

[illegible]

Pitch: D E D E D

F#m7

B/F#

A/F# F#m7

Musical score for 'The Rose Tree'. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are: 'Mir - a - cle Man... .. got bust - ed. Mir - a - cle Man...'. The music is in 4/4 time. The melody consists of a series of eighth and sixteenth notes, with a final half note. The bass line consists of a series of eighth and sixteenth notes, with a final half note. The score is divided into three measures. The first measure contains the melody and the bass line. The second measure contains the melody and the bass line. The third measure contains the melody and the bass line. The lyrics are: 'Mir - a - cle Man... .. got bust - ed. Mir - a - cle Man...'. The music is in 4/4 time. The melody consists of a series of eighth and sixteenth notes, with a final half note. The bass line consists of a series of eighth and sixteenth notes, with a final half note. The score is divided into three measures. The first measure contains the melody and the bass line. The second measure contains the melody and the bass line. The third measure contains the melody and the bass line.

F#5

D5

C#5

F#m7

B/F#

A/F#

...got ___ bust - ed. Mir - a - cle Man... ___ ...got ___ bust - ed.

F#m7 F#5 B F#5 B5 A5 E5

Mir - a - cle Man. —

P.M. ————

Guitar Solo

F#5 E5

8va ————

D5 B5 A5 N.C.

8va ————

F#5 E5

8va ————

D5 B5 N.C.

8va ————

loco

C#5

A5 B5 C#5

A5 B5

* Reinforce bends w/ fret hand during tapped notes.
Slide tapping finger from 7th to 21st fret.

[illegible]

C#5 N.C. Interlude
F#m7

The musical score consists of two staves. The top staff is written in treble clef with a key signature of one sharp (F#). It begins with a C#5 chord, followed by a measure with no chords (N.C.), and then an interlude section with an F#m7 chord. The melody features various note values, rests, and wavy lines indicating vibrato or tremolo. A double bar line appears after the first four measures. The bottom staff shows fret numbers (2, 4, 5, 7, 9, 10, 12, 14, 17) under curved lines, likely representing bends or slides between notes.

D.S. al Coda

B/F# A/F# F#m7 B/F# N.C.

P.M. -----| P.M. -----| P.M. -----|

5 4 2 5 4 2 1 5 4 4 4 0 2 2 2 0 2 2 2 0 2 2 2

⊕ Coda

D5 C#5 B5 A5

self - right - eous clown.

P.M. -----

/ 5 5 5 5 5 5 5 0 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

D5 C#5 B5 A5

P.M. ----- P.H. -----

Pitch: D E D E D

Chorus

F#m7 B/F# A/F# F#m7

Mir - a - cle Man... ..got - bust - ed. Mir - a - cle Man...

P.M. ----- P.M. ----- P.M. -----

0 2 2 2 4 2 1 4 2 2 2 5 4 2 2 5 4 2 1 4 2 2 0 2 2 2

F#5 D5 C#5 F#m7 B/F# A/F#

...got — bust - ed. Mir - a - cle Man... — ...got — bust - ed.

P.M. -----| P.M. -----|

F#m7 F#5 D5 C#5

Mir - a - cle Man... — ...got — bust - ed.

P.M. -----|

Play 4 times and fade

Additional Lyrics

2. Today I saw a Miracle Man
On T.V. cryin'.
Such a hypocritical man,
Born again, dyin'.

Pre-Chorus 2. He don't know where he's goin',
But we know just where he's been.
It was our little Jimmy Sinner
That I saw on the screen.

3. A devil with a crucifix,
Brimstone and fire.
He needs another carnal fix
To take him higher and higher.

Pre-Chorus 3. Now Jimmy, he got busted
With his pants down.
Repent ye wretched sinner,
Self-righteous clown.

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

Moderately slow ♩ = 90

10



1. Mis - ter Crow -

Faster ♩ = 108

2nd time, substitute Fill 1
3rd time, substitute Fill 3

Bb5

C5



- ley, what went on in your head? _
2., 3. See additional lyrics

Oh, — Mis - ter Crow,



mf
w/ dist.

P.M.



2nd & 3rd times, substitute Fill 2

Bb5

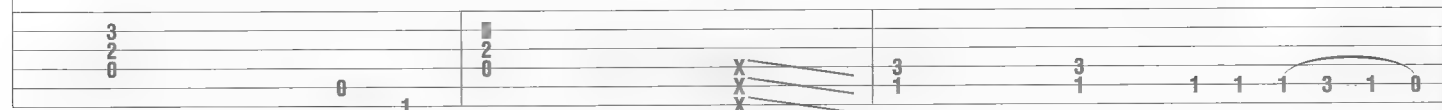


- ley, did you talk with the dead? _

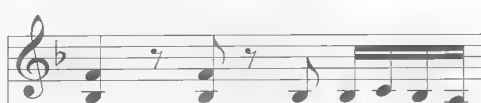


P.S.

P.M. - 4



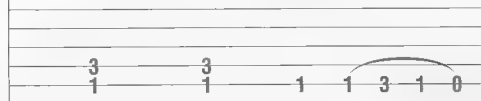
Fill 3



P.M.



P.S.



C5
 F/A D5
 Your life-style to me ___ seemed so trag - ic. With_ the thrill of it all. _____
 P.M. - - P.M. - -
 3 3 X 1 2 5 5 5 5 5 5 2 2
 1 1 3 3 3 3 3 3 3 3 0 0

2nd time, substitute Fill 4
3rd time, substitute Fill 5

Dm C5 Bb5

To Coda

1.

You fooled all the peo - ple with mag - ic. Yeah, you wait-ed on Sa-tan's call. -

P.M. - - P.M. - P.M. -

2. A5 Bb5 A5

2. Mis - ter Charm - scat - tered the af - ter - birth.

* w/ bar

0 (0) (0) 3 1 3 1 0

*Bend neck -1/4 -2

Fill 4

3 4 3 5 3 5 3 5 3 2 5 3 5 3 2 0

Fill 5

5 7 8 5 7 5 8 5 7 8 5 7 5 6 8 5 6

Guitar Solo

Dm

Bb

First system of guitar notation. The treble clef staff shows a melodic line with sixteenth-note runs and slurs. The bass staff shows a bass line with sixteenth-note runs and slurs. A dynamic marking *f* is present. Chord symbols Dm and Bb are indicated above the staff.

C

Dm

8va

Second system of guitar notation. The treble clef staff shows a melodic line with sixteenth-note runs and slurs. The bass staff shows a bass line with sixteenth-note runs and slurs. A dynamic marking *f* is present. Chord symbols C and Dm are indicated above the staff. An 8va marking is present.

Bb

Em7b5

8va

Third system of guitar notation. The treble clef staff shows a melodic line with sixteenth-note runs and slurs. The bass staff shows a bass line with sixteenth-note runs and slurs. A dynamic marking *f* is present. Chord symbols Bb and Em7b5 are indicated above the staff. An 8va marking is present.

A Asus4

A

Dm

8va

Fourth system of guitar notation. The treble clef staff shows a melodic line with sixteenth-note runs and slurs. The bass staff shows a bass line with sixteenth-note runs and slurs. A dynamic marking *f* is present. Chord symbols A Asus4, A, and Dm are indicated above the staff. An 8va marking is present.

Bb

C

8va

loco

Fifth system of guitar notation. The treble clef staff shows a melodic line with sixteenth-note runs and slurs. The bass staff shows a bass line with sixteenth-note runs and slurs. A dynamic marking *f* is present. Chord symbols Bb and C are indicated above the staff. An 8va marking is present.

Dm C5 Bb Em7b5

1/2

D.S. al Coda

⊕ Coda

A Asus4 A

3. Mis - ter Crow -

w/ bar

-1 -5

Bb5

stand-ing with their backs to the wall. _

Interlude

Dm

Bb

A

*Bend neck.

-1/4

C Dm Bb

[illegible]

Bridge
Dm

B \flat C

Was it po-lem-i-c'ly sent? _____

5 6 8/10 8 6 5 7 6 5 8 10 11 8 11 10 8

Dm Bb Em7b5

I wan - na know what you ___ meant. ___ I wan - na know,

10 11 10 7 9 10 8 10 9 7 10 8

[illegible][illegible]

Bb
8va

Em7b5

Asus4

□ V V

15 16 15 16 15 16 15 16 18 16 15 16

15 17 15 17 15 17 15 17 19 17 15 17

15 12 11 12

9 10 12 13

A

Dm

8va

5

3

6

6

6

6

12 10 12 10 12 10 12 0 0 9 10 9 10 9 10 10 11 10 11 10 11 9 10 9 10 9 10 6 7 6 7 6 0

Musical score for "The Sound of Silence" by Simon and Garfunkel. The score is in G major, 4/4 time, and consists of two systems. The first system includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff. The second system continues the melody. The score includes various musical notations such as chords (Gm7, C, F), dynamics (p, f), and articulation marks (accents, slurs). The piece ends with a double bar line.

[illegible]

Begin fade

Dm

Gm7

C

8va

F

Bb

8va

Em7b5

loco

Asus4

A

Dm

Gm7

C

F

Bb

Fade out

Additional Lyrics

2. Mister Charming, did you think you were pure?
Mister Alarming, in nocturnal rapport.
Uncovering things that were sacred, manifest on this earth.
Ah, conceived in the eye of a secret and they scattered the afterbirth.
3. Mister Crowley, won't you ride my white horse?
Mister Crowley, it's symbolic, of course.
Approaching a time that is classic, I hear the maidens call.
Approach a time that is drastic, standing with their backs to the wall.

Rock 'N Roll Rebel

Words and Music by Ozzy Osbourne

Intro

Moderate Rock ♩ = 126

F#m7

E5 F#5

mf
w/ dist.

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

TAB

2 2 4 2 6 2 2 2 2 2 2 0 0

2 2 2 2 2 2 0 2 4 X 4 4 X X

E5 F#5

F#m7

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

9 11 X 11 7 9 X 11 9 17 2 2 4 2 6 2 7 6 4 2 0 0

Guitar Solo

A5 F#5

E5 F#5

F#m7

f

8va

P.M.

7 4 4 4 4 X X 9 11 X 11 7 9 X 11 9 10 17 14 17

E5 F#5

8va

loco

3 3 6 5 5

(17) 14 17 14 17 14 17 14 17 14 17 14 17 14 17 14 16 14

E5 F#5

F#m7

hold bend

16 14 16 17 16 (16) 14 16 14

17 14 17 14 17 14 13 16 13 16 12 15 12 14 11 14 11 13 10 12 9 12 9 11

E5 F#5

semi-harm.

P.H. 1/4

8 11 8 11 8 10 7 9 6 9 6 8 6 8 5 7 5 4 6 4 6 3 5

4 2 4 2 4 2

§ Verse

E5 F#5

F#5

A5

B5

D5

loco

P.M. ---|

mf

P.M. ---|

P.M. ---|

4 2 4 3 2 5 2 2 0 2 4 5

4 4 2 2 4 4 7 7 (7)

1. They could - n't see what I thought would be ____ so ____ ob -
 2., 3. See additional lyrics

E5 F#5

E5 F#5

F#5

A5

P.M. ---|

2 4 4 4 0 2 4 4 4 2 9 11 9 11 7 9 11 11 9 15 4 4 2 2

B5 D5 E5 F#5 E5 F#5

they make for all of us. The

P.M. ---|

Pre-Chorus

G5 Asus4 A

Min - i - stry of Truth that deals with pre - tense, - The Min - i - stry of Peace that

let ring ---|

A5 G5

sits on de - fense, I'm wash-ing my hands of what they're try - in' to do. It's a, me,

8va ---|

Harm. ---|

Pitch: G
D

A5 G5 D Dsus2 Chorus E5 D5/E

it's a, me, it's a, you, it's a, you. I'm just a rock and roll reb - el,

loco

P.M. ---| let ring ---| P.M. ---| P.M. ---| P.M. ---|

N.C. E5 D5/E N.C. G5 A5

I'll tell you no lies. They say I

semi-harm.

P.M. -----| P.M. -----| P.M. -----|

7 5 4 7 6 7 9 9 7 7 6 7 3 0 0 2 2 0

E5 G5 D5 E5/D D E5 D5/E

wor - ship the dev - il, they must be stu - pid or blind.

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

9 9 12 7 7 7 9 7 7 9 7 7 9 7 0 0 0 0 0 0 0 0 0 0 0 0

To Coda 2 To Coda 1

N.C. G5 D5 E5 G5 D5

I'm just a rock and roll reb - el. Ah, ha, ha, ha, ha!

P.M. -----| P.M. -----| P.M. -----|

7 6 7 3 0 0 3 0 0 9 12 7 7 7 10 5 5 5 5 7 7 7 7 5 5

Guitar Solo

F#m7 E5 F#5 E5 F#5

P.M. -----|

2 4 2 4 (4) 14 14 14 16 14 17

F#m7 **E5 F#5** **E5 F#5**

8va -----

loco

1 1/2 1

17 (17) 17 (17) (17) 16

X X 7 14 14 0 0 0 0

Coda 1

Guitar Solo

F#m7 **E5 F#5**

f

semi-harm. --

6 6 6 7 9 6 9 7 5 9 7 6 7 6 7 9 7 7/9

E5 F#5 **F#m7**

8va -----

3

9 7 9 7 9 7 5 7 5 2 2 14 16 14 15 16 14 14 16 14 16 18 17 19 18 17 19 (19)

E5 **F#5**

8va -----

28

*T T

17 21 17 21 17 19 21 17 21 17 19 17 21 17 21 17 21 17 19 17 21 17 21 17 21 17 21 17 21 19

* Tap w/ edge of pick, next 2 meas.

E5 **F#5**

8va -----

13 3

T T

17 21 17 21 17 19 21 17 21 17 19 21 17 19 21 17 19 21 17 16

G5

loco

C#5

B5

A5 G5

A5

G5 C#5 A5 G5 F#5

8va

rake ---|

12 x 12

9 10 9 (9) (9) (9) 9 10 12/14 12 10 12 10 9

10 9 10 14 (14)

1/2 1/2 1/2

3

B5 D5 A5

8va

loco


17 17 17 17 14 17 14 17 15 14 16 14 17 17 15 14 15 14 16 14 16

*Allow 2nd string to be caught under ring finger.

End half-time feel

Musical score for guitar, showing a melodic line on a treble clef staff and a fretboard diagram below. The melodic line starts with an F#5 chord, followed by eighth notes with triplets, then a "loco" section with eighth notes, and ends with a trill. The fretboard diagram shows fingerings for the left hand, with a "grad. bend" (graduated bend) indicated on the 17th fret. A "hold bend" is also marked on the 17th fret. The score is divided into three measures.

*Trill by tapping w/ edge of pick,
next 2 meas.

[illegible]

D.S. al Coda 2

E5 F#5

9 11 X 11 (11)
9 11 X 11 (11)
7 9 X 9 9

⊖ Coda 2

E5

D5/E

reb - el.

P.M. -----|

P.M. -----|

P.M. -----|

9

7

0 0 0 0 0 0 0 0 0 0

N.C. E5 D5/E N.C. G5 A5

A rock and roll reb - el. I'm just a rock and roll

semi-harm.

P.M. -----| P.M. -----| P.M. -----|

Outro-Guitar Solo

E5 G5 D5 E5/D D5 E5 D5/E

reb - el.

P.M. -----| P.M. P.M. P.S.

N.C. G5 D5 E5 D5/E

8va loco

P.H.

N.C. E5 D5/E N.C. G5 A5

8va

grad. bend & release

P.H.

[illegible]

Musical score for guitar, showing a melody line and a fretboard diagram. The melody line is in treble clef, key of D major, and 4/4 time. It features a sequence of chords: E5, G5 D5, E5/D, and D5. The fretboard diagram shows the fret numbers for each note in the melody line.

E5

D5/E

N.C.

G5

D5

E5

D5/E

N.C.

E5

D5/E

N.C.

G5

A5

E5

G5 D5

E5/D

D5

Fade out

8va

P.S.

1 2

14 14

X

1

19 19

15 17 15

17 15 17

1 1/2

17

2. They live a life of fear and insecurity.
And all you do is pray for their prosperity.

Pre-Chorus 2. The Ministry of Fear that won't let you live,
The Ministry of Grace that doesn't forgive.
Do what you will to try and make me conform.
I'll make you wish that you had never been born.

Chorus 2. 'Cause I'm a rock and roll rebel.
I'll do what I please.
Yes, I'm a rock and roll rebel,
And I'm as free as the breeze.
I'm just a rock and roll rebel.

3. God only knows why they couldn't see the obvious. Is it because they manifest the incubus?

Pre-Chorus 3. The Ministry of War that got caught in the draft,
The Ministry of Joy that still hasn't laughed.
When it's boiled down, and the day's at an end,
I'll give you no bullshit and I'll never pretend.

Chorus 3. 'Cause I'm a rock and roll rebel.
I'll tell you no lies.
They say I worship the devil,
Why don't they open their eyes?
I'm just a rock and roll rebel.

No More Tears

Words and Music by Ozzy Osbourne, Zakk Wylde, Randy Castillo, Michael Inez and John Purdell

Drop D tuning down 1/2 step:
(low to high) D \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderate Rock $\text{♩} = 104$

N.C.

D

Em/D

Dm7

B \flat /D

2

f
w/ dist.
w/ slide

steady gliss.

Verse

D5 N.C.

N.C.

1. The light in the win - dow is a
3. See additional lyrics

D5 F5 D5

A \flat 5

G5

F5

G5

F5

D5

A \flat 5

G5 N.C.

crack in the sky.

P.M. -----
w/o slide

P.M. -----

P.H.

A

Pitch: C

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D5 N.C.

D5 F5 D5

Ab5 G5 F5 G5 F5 Ab5



stair-way to dark - ness in the blink of an eye.



w/ slide



G5 F5 G5 F5

D5 N.C.

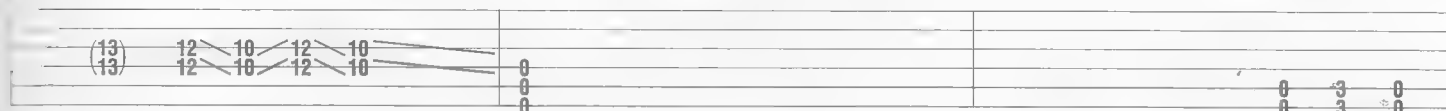
D5 F5 D5



A lev - ee of tears _ to learn she'll nev - er be com - ing back. _



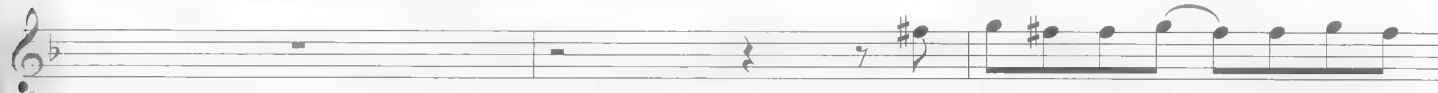
steady gliss.

P.M. -----
w/o slide

Ab5 G5 F5 G5 F5 D5 Ab5

G5 N.C.

D5 N.C.

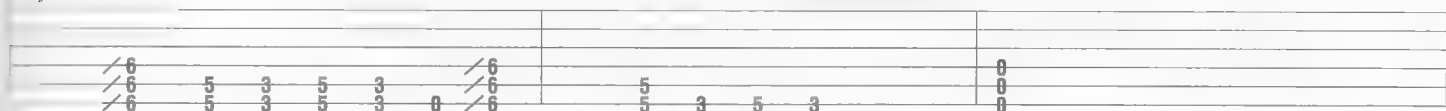


The man in the dark _ will bring an -



P.M. -----

P.H.



Pitch: C

D5 F5 D5

Ab5

G5

F5

G5

F5

Ab5

G5

F5

G5

F5

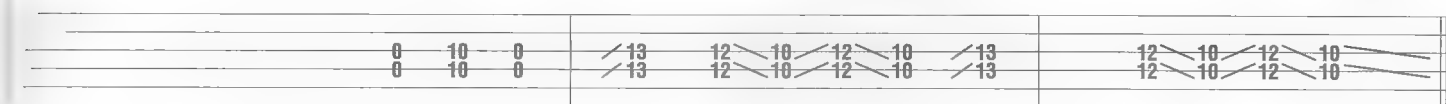


oth - er at - tack. _



w/ slide

steady gliss.



Pre-Chorus

D5 **E5/D** **F5/D** **Bb**

1. Your mom - ma told you that you're not supposed to talk.
 2., 3. See additional lyrics

w/o slide P.M. P.M. P.M.

2nd & 3rd times, substitute Fill 1

C5 **D5** **E5/D**

to strang - ers. Look in the mir - ror, tell me do

P.M. P.M.

F5/D **Bb5** **E**

you think your life's in dan - ger here?

P.M. w/ slide

Fill 1

To Coda 1

To Coda 2

Chorus
N.C.

F

No more tears. —

No more

w/o slide

P.M. -----|

10 10 10 / 22 22 22

7 5 4 3 5 5 6 5 3

N.C.

tears. —

G5 Ab5 G5 F5 D5 N.C.

P.M. -----|

7 5 4 3 5 5 6 5 3 0 0 0

Verse
N.C.

2. An - oth - er day pass - es as the night clos - es in. —

D5 F5 D5

P.M. -----|

0 3 0

Ab5 G5 F5 G5 F5 D5 Ab5 G5 N.C. D5 N.C.

The red light goes on — to, say it's

P.M. -----| P.H. -----|

6 6 6 5 3 5 3 0 6 6 6 5 3 5 3 0 0 0 0

Pitch: C

D5 F5 D5 Ab5 G5 F5 G5 F5 Ab5 G5 F5 G5 F5

time to be - gin. _____

w/ slide

steady gliss.

0 10 0 / 13 12 10 12 10 13 12 10 12 10 13 12 10 12 10

⊕ Coda 1

Chorus
N.C.

1., 2., 3.

4.

G5 Ab5 G5 F5

G5 Ab5 G5 F5

tears. _ No more

P.M. -----

7 5 4 3 3 5 6 5 3 3 5 6 5 3 3

Interlude
Slower ♩ = 76

Bm

G7

D5

4

Bm

G7

E

D

D/C#

mf

w/ slide
w/ reverb & delay
dist. off

17 15

* Vol. swell

E G7 G D C

mf *mf* *f* w/ dist. w/o slide rake - -

8va --- 7

loco

1 1 1/2

15 12 18 12 11 11 12 10 13 15 (15) 13

Bb G5

8va ---

accel.

1 1/2 1 1 1 1 1 1 1 1/4

15 X 15 (15) 13 15 15 15 15 15 15 15 15 15 X

Guitar Solo

Tempo 1 ♩ = 104

F5 G5 F5 D5 C5 D5

loco

1 1/4 1/2

13 10 13 10 12 10 12 (12) 10 12 12 10 10 12 10 12 13 12 10 12 12 10 10 12

F5 G5 F5 D5 C5 D5

1/2 1 1/2 1 1/2 1 1/2

13 12 10 12 12 12 10 12 12 10 12 12 10 12 10 12 13 10 13 10 12 10 13 10 10 12 12 (12) 10 12 10 12

F5 G5 F5 D5 C5 D5

8va ---

1 1 1/2 1 1/2 1 1/2 1 1/2

15 15 (15) 13 15 15 15 13 X 15 X 13 X 15 15 (15) 13 15

F5

8va

13 10 13 10 13 10 13 10 13 10 13 10 13 10 13 10

G5

8va

15 13 15 13 15 13 15 13 15 13 15 13 15 13 15 13

A5

8va

17 15 17 15 18 15 17 15 17 15 18 15 17 15 17 15 18 15

Bb5

C5

8va

18 15 13 18 15 13 18 15 13 18 15 13 20 17 15 20 17 15 20 17 15 20 17 15

D.S.S. al Coda 2

D5

N.C.

20 (20)

3. So

⊕ Coda 2

1., 2., 3.

4.

Chorus
N.C.

G5 Ab5 G5 F5

G5 Ab5 G5 F5

tears. _ No more

P.M. -----

N.C.

G5 Ab5 G5 F5

D5

P.M. -----

Additional Lyrics

Pre-Chorus 2. I see the man around the corner waiting, can he see me?
I close my eyes and wait to hear the sound of someone screaming here.

3. So now that it's over, can we just say goodbye?
I'd like to move on and make the most of the night.
Maybe a kiss before I leave you this way.
Your lips are so cold, I don't know what else to say.

Pre-Chorus 3. I never wanted it to end this way, my love, my darling.
Believe me when I say to you in love I think I'm falling here.

Shot in the Dark

Words and Music by Ozzy Osbourne and Phil Soussan

Tuning:
(low to high) F-Bb-Db-Gb-Bb-Eb

Intro

Moderate Rock ♩ = 124

Bm7

G

8va -----

Harm. -----

mf
w/ dist.

12 7 5

3.2 (3.2) (3.2) (3.2)

1 1 1/2 1

TAB

* Bend behind the nut, next 3 1/4 meas.

**Harmonic located two-tenths the distance between 3rd & 4th frets.

Bm7

G

8va -----

Harm. -|

Harm. -----|

let ring -----|

loco

Harm. -----

f

(3.2)

12 7 5

12 12 12 12 12

15 15

Bm7

G

P.M. -| P.M. -----| P.M. -| P.M. -----| P.M. -| P.M. -----| P.M. -----|

7 6 7 7 6 7 5 6 5 (6) 2 4 5 5 0 3 5 5 (5)

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P.H. -----|

1

Pitches: D E D

Bm7

G

8va -----

P.M. -| P.M. -----| P.M. -| P.M. -----| P.M. -| P.M. -----|

7 6 7 7 6 7 5 6 5 (6) 2 4 5 9 9 9 9 (9)

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P.H. -----|

1 1 1 1

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Verse
Bsus2

G6

1. Out on the streets, — I'm stalk-ing the night, — I can hear — my heav - y

2. See additional lyrics

loco

mf
let ring
dist. off

let ring — let ring —

Bsus2

breath - ing. Paid for the kill, — but it does - n't seem right, —

let ring — let ring — let ring —

Pre-Chorus

3rd time, substitute Fill 1

G

G6

some - thing there — I can't be - lieve in.

1. Voic - es are call - ing from

2., 3. See additional lyrics

let ring — let ring —

w/ dist. P.M. —

Fill 1

8va

1

17

Bm

in - side my head. — I can hear — them, I can hear — them.

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

7 5 0 0 6 5 7 5 0 0 7 4 0 0 6 4 4 0 0 9 4 0 0 6 4 4 0 0

G

F#5

Van - ish - ing mem - 'ries of things that were said, — they can't try to hurt — me

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M.

7 5 0 0 6 5 7 5 0 0 7 5 0 0 6 5 7 5 0 0 7 4 0 0 6 4 4 0 0 0 0 0 0 0

Chorus
B5

now. — But a shot in the dark, —

P.M. P.M. P.M.

2 0 2 0 4 4 0 0 9 7 0 7 6 (7) 0

E5

D5

B5

C5

B5

one step — a - way — from you. Just a shot in the dark, —

P.M. ----|

12 10 X 10 8 (10 8) 7 5 7 5 8 8 0 3 0 4 4 0 0 4 4

1.

E5 D5 B5 C5

al - ways creep - ing up — on you. —

P.M.

Bm7

Al - right. —

P.M. ---| P.M. -----| P.M. ---| P.M. -----|

G

8va *loco* 8va

P.M. ---| P.M. P.H. P.H.

Pitch: D#

2.

C5 B5

— can do. Just a shot in the dark, —

P.M. -----| P.M. -| P.M. -| P.M. -| P.M. -|

E5 D5 B5 C5

al - ways creep - ing up on you. Al -

P.M.-----|

12 10 X 10 8 (10 8) 7 5 7 5 8 6 6 6 6

Interlude

C D C

right.

P.M. P.M.----| P.M.----|

5 5 5 7 7 7 10 7 7 7 8 7 7 7 7 7 7 5 5 5 7

D

let ring-----| let ring-----| P.M. let ring-----| let ring-----|

8 5 5 5 7 5 5 5 5 5 5 7 7 10 7 7 8 7 7 7 7

Guitar Solo

C B5 D5 B5

let ring-----| let ring-----|

7 5 5 5 5 5 8 5 5 5 7 5 5 5 10 1 10 1 10 1 7 10 7 10 1

semi-harm.-----

2 4 4 7 4 5 7 7 9 6 7 6 7 7 9 11 7 9 7 9 7 10 7 7 7 7 9

D.S. al Coda
(take 2nd ending)

D5 G5 N.C. G5 N.C.(A)

3. They're

7 (15) 8 (15) 10 (15) 12 (15) 10 (15) 8 (15) 12 (19) 14 (19) 15 (19) 17 (19)

* Trem. pick directly over frets indicated in parentheses, thereby sounding both pitches.

⊕ Coda

Bm7

right. — Just a shot in the dark. —

P.M. --| P.M. -----| P.M. --| P.M. -----| P.M. --| P.M.

7 7 6 7 7 6 (6) 2 4
7 7 5 5 (5) 2 5

Bm7

Just a shot in the dark.

P.M. -----| P.H. -----| P.M. ---| P.M. -----| P.M. ---| P.M. -----|

Pitches: D E D

G

Bm7

P.M. ---| P.M. let ring -| let ring -| P.M. ---| P.M. -----|

Begin fade

G

Just a shot in the dark.

P.M. ---| P.M. -----| P.M. ---| P.M.

Bm7

G

Just a shot in the dark.

P.M. ---| P.M. -----| P.M. ---| P.M. -----| P.M. ---| P.M.

Bm7

P.M. -----| P.H. -----| P.M. ----| P.M. -----| P.M. -| P.M. -----|

Pitches: D E D

Fade out

G

P.M. ----| P.M. Harm.

*Bend behind the nut.

Additional Lyrics

2. Taught by the powers that preach over me,
I can hear their empty reasons.
I wouldn't listen, I learned how to fight,
I opened up my mind to treason.

Pre-Chorus 2. But just like the wounded and when it's too late,
They'll remember, they'll surrender.
Never a care for the people who hate,
Underestimate me now.

Pre-Chorus 3. They're just like the wounded and when it's too late,
They'll remember, they'll surrender.
Never a care for the people who hate,
Underestimate me now.